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MRS. HALE —*Courtesy The Anderson Galleries, New York*
Engraved by James Watson After Sir Joshua Reynolds



BLACK MONDAY or THE DEPARTURE FOR SCHOOL
Engraved by John Jones after W. R. Bigg —Cont.

—Courtesy The Anderson Galleries, New York

Exhibitions at the Chicago Galleries

By EVELYN MARIE STUART

At Ackermann's Galleries

ALARGE collection of landscapes by Alfred Vickers is the unusual offering of these galleries. This artist, a cotemporary of Gainsborough and Constable, was one of these unfortunates who, like the last mentioned of his cotemporaries, was utterly neglected by connoisseurs and collectors during his life time. As a matter of fact he is just coming into his own, recent exhibitions of his work in New York having met with marked success.

Mannerisms which, in his own time were as much decried as those of the Post-Impressionists are today, have now become established, grown old-fashioned and acquired quaintness. Curiously enough, Vickers is

broadest in his smallest canvases, many of them being worthy of the old masters. All of the canvases in this exhibition are in absolutely perfect condition, pigment and color having withstood the ravages of time with remarkable vitality. They are painted in various depths, some being quite thin and others fat with pigment.

No matter what the size of canvas or depth of pigment, his pictures are always characterized by a fine feeling of luminosity. The charm of his subjects, also, gives them an irresistible appeal, for he depicts old English country lanes, cottages, figures and meadows with cattle, scenes on the Thames and in the Isle of Wight, the glory of Devonshire and the majesty of Cumberland.

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Among the canvases in this collection is his Royal Academy picture of the year of his death. "In the Taff Vale, South Wales," is a large and important canvas and probably his last work on earth. Upon his death there was an immediate demand for his works and they rose greatly in price though even to the present time his paintings are sold far below their real value. When we carefully compare his work with that of other artists of the same period, such as Thomas Gainsborough, John Crome, John Constable, R. A., J. M. V. Turner, R. A., it can safely be predicted that in the near future his merit will be recognized and that his work should rank with the great artists' already mentioned.

Like most of the men of his school, he painted in a careful and conscientious manner and with great regard for tonal qualities. His pictures abound in the lovely greys and harmonious greens of nature in her quieter aspects. Their reposefulness and their old time

charm render them ideal home pictures for they would appear in a domestic setting like well-beloved treasures inherited from another day, thereby adding to that atmosphere of tradition and permanence that gives dignity and nobility to the home.

It is to be hoped that the present exhibition will serve to stimulate an interest in Vickers' work such as now prevails in London and New York, for any collector adding a Vickers to his treasures will be broadening its scope and making a secure investment.

At the Thurber Galleries

THE Thurber Art Studios, Inc., are exhibiting some very important pictures of the early American, French and Dutch schools, among which is a fine Keith in his favored size of canvas, twenty-five by thirty inches. This picture, coming direct from Lieutenant Stafford, who purchased it from

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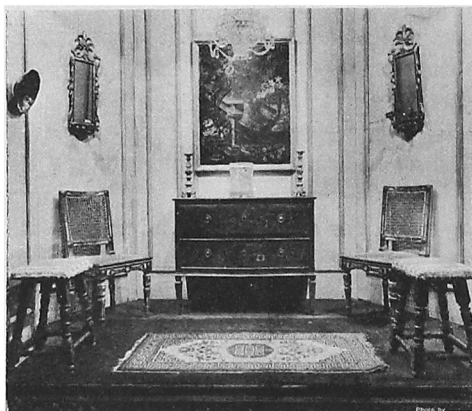
Keith himself, is authenticated, as not all things offered under this great name are. A letter from the artist to the original purchaser estimates this canvas as among his foremost achievements.

It is a soft, lovely, poetic thing of Keith's best period, as mystic and rhythmic as a Corot with much of his serene classicism. It presents a dull green summer landscape, freshly washed by the rain and shaded by a grey and broken sky. The feeling of mist and moisture is imparted to the trees in the background which are wonderful in tone and quality. A lovely far vista allures one toward the mysterious distance from a foreground that is full of the charms of glassy waters with dark reflections in their depths. A clump of trees on the opposite bank exhibits curiously interesting and decorative trunks reaching upward with a vitality of graceful movement. The cattle along the water's edge and in the distant meadow are mere symbols of life, incidents of the landscape as is usual with Keith in the treatment of animate objects. The picture is heavily painted, its fatness of pigment seeming utterly appropriate if not essential to its depth of tone.

A characteristic Wyant of superb quality is "Dawn," which was Canvas No. 5 in the great Wyant sale. This is the type of picture that grows upon the observer, its charms being not of the obvious or intrusive kind. It is restful and inviting to contemplation with still a touch of the dramatic quality in the breaking clouds of the grey, grey dawn. A nice balance is maintained between the proportion of earth and heaven included in the view and a cluster of feathery trees with dimly discerned cattle beneath furnish quiet incident sufficient for interest but not disturbing to the atmosphere of poetic mystery.

A very large and important Blakelock moonlight will also soon be on exhibition here, for which a wonderful frame has been designed by Harry L. Engle, the artist member of the Thurber staff. A series of indicated fine mouldings, designed to break up the light without distracting interest from the picture is held together by a lovely carved outer frame with just sufficient ornament for dec-

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orative purposes. The designing of special frames is one of the peculiar services of these galleries which the association of a distinguished artist makes possible.

A most interesting historical canvas by E. Fichel exhibits this French master at his best, the minuteness of its style being well suited to a work of this size. For delicate and exquisite detail and fine finish, this picture is truly remarkable and there are still sufficient admirers of the old school of Meissonier to insure it a place in the public regard.

Bernard de Hoog, now beginning to rank with Kever and Pieters, is represented at Thurber's with an exceedingly agreeable Dutch interior full of decorative quality and appealing hominess. The color is attractive and clean with touches of brightness affording pleasing contrast to the darker tones. A pleasant feeling of light pervades the picture throughout and, altogether, it is one of the most agreeable of modern Dutch interiors.

At the Reinhardt Galleries

ALSON SKINNER CLARK'S latest works from the valley of the St. Lawrence and a few of his earlier studies of French villages were on exhibition during the latter part of the month at Reinhardt's. Mr. Clark's work is characterized by a most happy manner of expression and one perceives at a glance that he is of the sunworshippers. Nowhere in this collection could one find a dark spot; the shadows were all those of brilliant sun, a generally high key prevailing throughout.

The bits of French landscape were veritable gems of their kind, full of the warm, bright sunlight of the southern provinces where a Spanish influence is discernible in the red-tiled stucco buildings. Mr. Clark owns to a great fondness for architectural effects and deplores the scarcity of paintable habitations in America. Something of the soil and of time and tradition must be suggested in any building to suit it for pictorial purposes, and truly native architectural subjects with a time-mellowed aspect are rare enough with us.

Mr. Clark's painting entitled "The Farm,"

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however, features one of these rarely paintable American dwellings, an old stone house built by the historic French family of Chamont during Colonial days, in the St. Lawrence valley.

Windy Hill Farm in northern New York is another spot often visited by artists, which Mr. Clark presents delightfully. Patches of blue summer tree shade make, in the foreground, a nice spot important to the composition. The introduction of shadows from trees outside the picture is a not unusual fancy with this artist. On the crest of the hill across the hay fields, we see the comfortable farmhouse and spacious barns bathed in golden summer afternoon sunlight. This was done in the haying season and the artist confesses to a half inclination to introduce the wagons on the road and the men in the field. On further reflection, however, he felt an instinctive repugnance toward halting a hay wagon forever upon a painted hill, and in conformance to his usual feeling left the human elements out of his landscape. That he showed a true artist's sense of the fitness of things in this connection is undeniable, for men in a landscape are always trivial and often disturbing. The best art has usually omitted them or introduced them at such distance as to serve the purpose of mere desired spots of color.

A large canvas entitled "Late Afternoon in Autumn," presents a lovely hillside gay with the red and gold of autumn leaves. The effect of illumination is particularly good, the whole picture seeming bathed in light. The sky is a subtle thing of opalescent tones in evanescent gradations of hue from horizon to zenith.

Another brilliant autumn sky of clear turquoise bends above his big landscape of cattle in a meadow. The composition here is unusual, the ground rising from the middle foreground to either side of the canvas with a strength of meadows beyond, streaked with ledges of granite, seen through the trees beyond. This is a decorative work but not so strongly so as "The Cranberry Bog in Winter," where red frosted vegetation affords a fine expanse of color in the foreground. A

bank of dark pines beyond at one side has been handled most successfully, the sunlight streaming between the trunks affording varieties of light and shade that relieve their usual rigid and uniform stiff monotony.

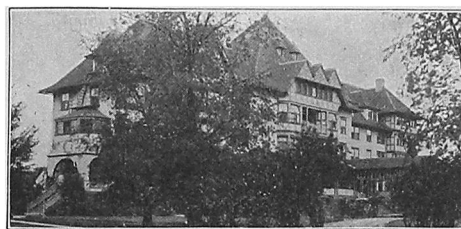
A summer picture, showing a figure out of doors, is a bit away from his usual themes but its ends are successfully achieved nevertheless. In the foreground we catch a glimpse of a pretty young woman sewing in the pleasant shade while all around is the tremulous warm gold of summer air.

His only snow picture in this collection was from France, "The Manor House Gate," and it seemed painted more for love of the architecture of the high red wall and archway than for the moist and slushy snow full of varied color and reflections in its pools and puddles. Some good observation of snow shadows was however here discernible though the artist declares that snow is, of all things, most elusive of the painter's art since the big values change with the slightest fluctuations of the light.

"Painting," says Mr. Clark, "is like fishing. One cannot have luck every day in one's catch, sometimes an artist finds a big picture during his day's sketching, sometimes a little one, sometimes nothing worth while; but the uncertainty gives zest to the sport."

Publisher's Announcement

IT is with pleasure that we announce to our readers the addition of Mr. Henry McBride, of New York City, to our Editorial Staff. For many years Mr. McBride has occupied a prominent place in the art world in New York City. As Art Editor of the *New York Sun* he is known in art circles as one of the most conscientious and able critics of his time. Many interesting features have been outlined which he will present in his clear, concise style, from month to month, in these pages. Readers will confer a favor upon this magazine if they will send any items of interest on local or general art to our New York business representative, Mr. J. Carlisle Lord, at our New York offices, 42 West 39th Street.—F. J. Campbell.



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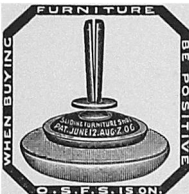
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